

The Royal Academy of Music Magazine

No 242 Autumn 1986



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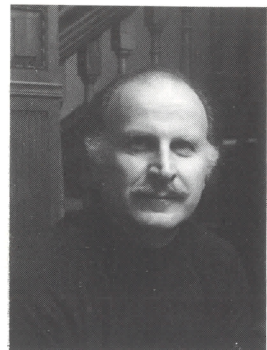
Incorporating the Official Record of the RAM Club

Editor Robin Golding

No 242 Autumn 1986

Royal Academy of Music
Marylebone Road, London NW1 5HT

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Norman Ayrton

Photograph by
Robert Chapman

The Academy's Opera Department has, for many years, been praised for its musical and dramatic standards and achievements, and its enterprising programming, and its reputation has never been higher than in the period between September 1965 and July 1984, when its Director was John Streets. He relinquished the post in order to be able to devote more time to coaching, teaching and playing, but his successor, Peter Knapp, only stayed for six months, and since then the Opera Department has carried on courageously under the capable acting directorship of Mary Nash (herself a distinguished and senior member of the Department, both in John Streets's time and in that of their predecessor, the late Myers Foggin), with Mr Streets acting discreetly as Consultant, in the wings, as it were. Now, at last, a new Director of Opera has been appointed, with effect from September 1986, in Norman Ayrton. He trained as an actor at the Old Vic Theatre School, and has directed productions at Covent Garden, with the Handel Opera Society, with the Sydney Opera House, and the Sutherland-Williamson Grand Opera Season in Australia. Between 1966 and 1972 he was Principal of the London Academy of Dramatic Art (where he had taught since 1954), and from 1979 to 1985 he was Resident Stage Director and Acting Coach of the American Opera Center at the Juilliard School in New York. His first major venture at the Academy will be a production of Poulenc's *Dialogues des Carmélites* in February 1987, but he was also very much involved in mounting the 'Opera Singalong' at the Barbican Centre on 16 November, as part of the Academy's new Appeal.

The late appearance of this Autumn issue of the *Magazine*, for which I apologise, at least enables me to report that the event was a resounding success. The soloists were Joy Mammen, Jean Rigby, David Johnston and Derek Hammond-Stroud, and the Opera Orchestra and Chorus (with the large audience joining in enthusiastically) were conducted by Nicholas Cleobury, who brilliantly 'ad-libbed' as a *compère*, there being no list of items in the programme. It also enables me to record, with great sorrow, the death, on 16 December, of Maurice Handford, who had been Conductor of the Academy's First Orchestra (as it used to be called) since September 1961, initially as Associate Conductor with Sir John Barbirolli, and who had, over twenty-five years, set a standard of orchestral training that was unparalleled in the history of the Academy. In his last months, knowing that he was dying, he gave the orchestra everything he could, even if it meant cancelling well paid outside engagements, and he directed it, with extraordinary, but characteristic, bravery and professionalism in his last concert, which will never be forgotten by anyone who was present, in the Duke's Hall on 4 December, twelve days before his death.

Prizegiving and Graduation

The combined Prizegiving and Graduation ceremony was held in St Marylebone Parish Church on Wednesday 9 July, with Sir Colin Davis presenting the awards. The Chair was taken by Lord Swann, Chairman of the Governing Body, and Stephen McDade, President of the Students' Union, proposed a vote of thanks. Fellowship of the Academy was conferred on John Constable, Amelia Freedman and Jill Gomez, and Honorary Membership on John Lill, Anne-Sophie Mutter and Rae Woodland, all of whom were presented by the Registrar, Robin Golding. Before the ceremony a brass ensemble directed by Harold Nash played Richard Stoker's *Litany, Sequence and Hymn*, Raymond Premru's

Music from Harter Fell and Matthew Locke's *Music for His Majesty's Sackbuts and Cornetts*, and Miles Quick played Bach's organ Prelude and Fugue in E minor; at the entry of the Procession the brass ensemble played Harold Nash's *Graduation Fanfare for CD*; and during the recessional Miles Quick played John Gardner's *Fanfare on 'Wachet auf'*. After the ceremony a vocal ensemble directed by Peter Lea-Cox performed music by Bach, Sullivan, Sargent and Cole Porter.

In the absence of the Principal, Sir David Lumsden, through illness, his address was read by Lord Swann. 'My Lord Mayor, Sir Colin, Distinguished Guests, Ladies and Gentlemen, welcome to this our Prizegiving and Graduation ceremony for 1986. It seems only a short while ago, when, at our last year's ceremony, I welcomed our new President, Her Royal Highness the Princess of Wales, and now a year has gone by. During that year Her Royal Highness has been present amongst us on no less than three occasions, and this is most gratifying. The highlight was, of course, our Gala Concert at the Barbican Centre in May when our President and His Royal Highness the Prince of Wales were our Guests of Honour.

'The past year has been one of immense activity within the Academy with three major initiatives and a number of lesser ones. In my address of last year I hinted at the most important, and this was our submission to the Department of Education and Science which we have called 'The Pursuit of Excellence'. This submission proposed to the Department a radical re-shaping of our course-structure and content here at the Academy. The Department of Education and Science, as you will all know, funds the senior Academy for its day-to-day needs, approves our diplomas and course certificates, and ratifies our courses for mandatory awards to students. Such approved courses are, for example, the Performers' Course and the Graduate of the Royal Schools of Music Course. Our submission, brought down to its barest essentials, argues that courses should be tailored to the student, and not the student tailored to the course. Our firm belief is that instead of having to mould students to courses, we should in many instances be allowed to adjust the course to fit a special talent. There is a large distinction here, and one which is particularly applicable to music performance. Such a plan would envisage greater emphasis on principal-study work which, of course, is vital to the would-be performer. Whether our submission is to be approved, or otherwise, we have not yet heard.

'Another major initiative is clearly linked with the first, and this has been our Appeal to the public for funds to improve and enhance our Academy. The Academy came to Marylebone Road in 1911 and the building has served us well, but as we are re-structuring our courses on the one hand, so must we improve our facilities on the other. The two are interdependent. Our Appeal was launched in March this year under the auspices of the Royal Academy of Music Foundation. The Chairman is Sir Robert Armstrong who is, as many will know, Secretary to the Cabinet and son of a former Principal, Sir Thomas Armstrong. He offers us great experience, and our cause is dear to his heart. The Appeal Committee is led by Sir Patrick Neill, Vice-Chancellor of Oxford University and Warden of All Souls. Sir Patrick is an accomplished amateur musician himself, as well as a skilled and eminent lawyer. We are most grateful to him for his time so generously given.

'Our Appeal brochure sets out some £4,500,000 worth of requirements and of this we ask help from the public for some £2,000,000. Our helpers have set out on this quest, with some £360,000 raised to date. An integral part of our Appeal is the raising of a fund of about £2,000,000, the income from which will be devoted to funding talented students who, for one reason or another, lack the funds to continue to study with us, or indeed even to come in the first place. This is particularly noticeable these days in the post-graduate and advanced areas of studentship and in the area of overseas students. A further thrust to the Appeal is to raise our sights so that people come to recognise us not only as a long-established national institution, but as an international institution as well.

'This leads to our third initiative, which has been, with the help of the Royal Academy of Music Foundation, the creation of International Chairs in a number of the subjects taught within the Academy. To date these are: Violin, Anne-Sophie Mutter; Composition and Contemporary Studies, Hans Werner Henze, and Singing, Robert Tear. We would stress that these posts are not cosmetic appointments but real and tangible. The post holders will contribute materially to the Academy by way of advice as to course-content and structure, directing Master-Classes and helping to expand our learning and to extend our horizons.

'I did mention earlier that we were making other initiatives, and I should like to single out two of them. First, our newly established Jazz Course, which has got off to a wonderful start under Graham Collier, and shows that we are conscious that our students must have available to them training not only in the strictly formal traditional music of the old-style conservatoire, but also in all those facets of music which make our chosen subject so varied a delight for performers and audience alike. Second, the addition to the list of instruments taught of the free bass accordion, an instrument well recognised and provided for in Russia and Scandinavia, but sadly not until now taught by colleges here in Britain.

'As to our day-to-day work in the Academy, this continues. Over the year we have had wonderful performances, particular highlights being the performances of music by Penderecki during the Festival held in March this year. It was a great privilege to have the composer himself with us for a whole week and taking part in performances. The performances of Rameau's *Les Boréades* were a considerable "first" for the Academy's opera class, giving rise to much praise. Our Gala Concert in May has already been mentioned in connection with our new President, but no one associated with the Academy could be other than proud of the very high standard of performance achieved under the direction of Maurice Handford and Sir Reginald Goodall.

'Every year brings with it a touch of sadness, and there have been recorded the death of a number of old friends and members of the Academy. Many were famous and others, whilst not so well known, have also served the profession well. Their names are recorded in our *Royal Academy of Music Magazine*, so I will not list them now.

'On a happier note I would like here to mention the funding of two new prizes. Firstly, the Pullen Prize for composition, and secondly, the Mosco Carner Prize, also for composition. This latter prize comes from a most generous bequest by the late Dr Mosco Carner which will, in addition, be funding substantial

awards to assist students of composition. Also on the happier side we welcome this year a number of new professors to the Academy. It is a distinguished list of names, known and esteemed in the profession: Sebastian Bell (Flute), Lisa Beznosiuk (Baroque Flute), Deirdre Dundas-Grant (Bassoon), Paul Esswood (Early Music), Michael Hext (Trombone), Angela Malsbury (Clarinet), Keith Puddy (Clarinet), David Staff (Early Music), Michael Thompson (Horn), Roger Vignoles (Piano Accompaniment), Jennifer Ward Clarke (Early Music), Felix Warnock (Early Music), Christopher Warren-Green (Violin), and John Wilbraham (Trumpet).

'A number of professors retire this year. They represent between them many, many years of distinguished service and they will be missed. Later today at another gathering tributes will be made to each of these loyal friends of the Academy. If we were to record the achievements of each of these illustrious names now, a second Principal's address would be necessary. The familiar names we are losing are: Sidney Ellison (Trumpet), John Gardner (Composition and Supporting Studies), Sidney Griller (Chamber Music), Margaret Hubicki (Supporting Studies), Mildred Litherland (Piano), Margaret MacDonald (Piano), Hugh Marchant (Supporting Studies), Rosemary Rapaport (Violin), Ilse Wolf (Singing), and Galie Wheen (Russian). We also lose by retirement two senior members of the Administrative staff: Jane Harington, our Librarian, and Leslie Mitchell, our Accountant. Both are Honorary Associates of the Royal Academy of Music and will, I hope, preserve their connection with the Academy. Their contribution to our life has been appreciated and valued. They, too, will be at the gathering I mentioned earlier.

'Finally, may we welcome here today our distinguished Honorands and the parents, relatives and friends of our students. We congratulate all our graduands and prize-winners assembled amongst us to receive their awards. These awards are, of course, just tokens, but they do represent considerable steps along the path that they have chosen to follow—that of music performance. We offer them our best wishes for their future progress and hope that they, in their turn, will become the performers of tomorrow to delight and entertain audiences for years to come.'

Profile

Richard Rodney Bennett, CBE, FRAM

Roger Steptoe

Richard Rodney Bennett was born in Broadstairs, Kent on 29 March 1936. He studied at the RAM with Lennox Berkeley and Howard Ferguson and also in Paris with Pierre Boulez. He was awarded the Arnold Bax Society Prize in 1964 and received the Ralph Vaughan Williams Award for Composer of the Year in 1965. In 1970-71 he was Composer-in-Residence at the Peabody Institute, Baltimore. He lived in London until 1979, but has now made his home in New York.

It is sad when a creative artist finds another country a better place to work. Notable examples have included Robert Graves, P G Wodehouse, Auden, Walton, Thea Musgrave and Peter Racine Fricker. More recently Richard Rodney Bennett has subscribed to this trend, and New York has provided him with a more sympathetic and perhaps stable environment. It has certainly not disturbed the flow of creativity. On the last count this, his fiftieth birthday year, will see no less than nine first performances of his music in this country and the USA. These include a new work for Barry Tuckwell called *Romances*, to be



Richard Rodney Bennett

performed with Bennett as pianist in New York, *Lovesongs* for tenor and orchestra to words by e e cummings (Robert Tear and the BBC Philharmonic under Edward Downes), and a commission from the London Sinfonietta (conductor David Atherton) first performed on 23 May in the Queen Elizabeth Hall.

Bennett's list of compositions spanning the last twenty-five years is large and varied. This, for a composer, is no unusual thing. In this respect his creative gifts appear to be limitless, but technical expertise and a natural sense of craftsmanship have seen him through in many cases. As with other composers of substantial output, repetition and variation of ideas and procedures between works is inevitable. But from the start Bennett has managed to create an individual sound. With his unique gift for harmonic procedures (serially derived in most of his concert music), an unnerving fluency in all his creative work, and a talent for writing the most accomplished of film scores, he has found himself in the enviable position of being one of this country's leading musicians. Therefore, with this acknowledged individuality of style and quality in his music, more works deserve places in the regular repertoire. Invariably all attention goes to the work currently being written and subsequently to be performed. If there happens to be a previous work for that combination then it is always that which suffers and gets left behind, often forgotten completely, a clear example being his operas and vocal music. These are an important part of his output, and he responds well to the voice, following in the tradition of Ireland and Gurney rather than Britten, and all his songs and vocal parts in the operas are infected with a rhythmic vitality appropriate to the words.

Of his three full-length operas, the first, *The Mines of Sulphur* (1963) is the finest. In the form of an eighteenth-century costume drama, it is gruesome and dense in atmosphere. The title comes from a quotation from *Othello* and the opera is based on a melodramatic play by Beverley Cross. The plot tells of gypsies

who, having murdered a wealthy old man, start to live a fantasy life in his place as Lord and Lady of the manor. A travelling troupe of actors arrive in the middle of one night and offer to perform a play in return for their board and lodging. This play is the same story: it is about a wealthy man who is murdered by his young wife and his valet. The gypsies become frightened sensing the reality, and eventually the murder is discovered. The actors go but leave the plague behind them. Musically, *The Mines of Sulphur* is on two levels. A score of considerable violence is associated with the murder of the old man and with the brutality of the murderer. This is contrasted with the gentle, lyrical music for the two leading ladies, Rosalind the gypsy and Jenny the actress. The three beautiful *Nocturnes* would form an admirable concert suite much along the same lines as the *Interludes* from *Peter Grimes*. From the outset the orchestration is opulent, involving alto flute, bass clarinet, piano, harpsichord and lush string textures. It is time that there was a major revival of this work, which is ideally suited to the English National Opera and a young cast of nine singers.

The Mines of Sulphur was Bennett's first major work, and with it he established a reputation described in *The Times* as 'probably the most fluent and prolific of all the young composers of his age in England'. The second Symphony and piano Concerto are two large-scale works that followed. In the Symphony (1967), which was commissioned by the New York Philharmonic in celebration of its 125th Anniversary, Bennett has created a twenty-minute work in one movement. A memorable idea structurally is the integration of what appears to be a central *Moderato* section with the final *Vivo*, this faster part winning in the end. The moulding and proportion of these two integral parts of the Symphony is brilliantly achieved, and is a lesson in how to get from one major section to the next without creating a stop-start effect. However, these observations apart, the work, like much of Bennett's music, is sheer gloss, stylishly calculated and superbly scored. Peter Heyworth, reviewing it in *The Observer*, wrote 'Why, then, I ask myself, am I not more seized by this Symphony?' He proposes that the answer lies in the anonymous nature of the material; the ideas being types rather than individuals. Acknowledging generously Bennett's 'remarkable fluency and ingenuity', Heyworth claims that they intrigue the mind and not the emotions.

The third of the four movements in the similarly neglected piano Concerto (1968) perhaps makes more attempt to present ideas of a more searching nature. Here Bennett takes his language further by giving it a sense of freedom, less bound up in procedures and logic. The underlying passion is never afraid to spill over and the movement also affects a feeling of dramatic conflict between soloist and orchestra. The colourful and rhythmically charged surging of the finale has much in common with the fast music in the first and second symphonies. Using small rhythmic cells, he has a knack of developing and repeating these ideas by changing time-signatures in the second Symphony and by integrating and combining these cells with music of a more poignantly lyrical nature as in the piano Concerto. The piano part is well within the technical bounds of an advanced music college student and this work should be put the way of all those who wish a diversion from Bartók and Prokofiev.

Bennett continued composing at a steady pace throughout the

1970s, producing a regular, expanding group of chamber pieces. 1974 saw the production of three vocal works, and of these the *Sonnet Sequence* for tenor and strings is equal to the Britten pieces for that combination. It takes as its text three Shakespeare sonnets ('Devouring Time, blunt thou the lion's paws', 'To me, fair friend, you never can be old', and 'When I do count the clock that tells the time'). The lack of popularity must be due partly to the difficulty of the vocal line and the individual string writing. To secure a convincing performance more than three hours of rehearsal are needed. It can be seen that dramatic conflict invades most of Bennett's music and this, when seen in his vocal music, can only be appreciated as one of his strengths. Never swamped by the accompaniment, the vocal line is charged with elation, the singer being presented with elegantly turned phrases and a rare insight into the structure and formation of the poetry. After the impassioned aggression of the opening sonnet, the middle song is framed by two related string interludes. The second sonnet begins with the voice accompanied by a solo viola before dissolving into a rhapsodic passage, melismatic in its treatment of the vocal line and sensuous in its heady, widely divided string sounds. The third sonnet has, by contrast, a fairly harmonic accompaniment showing Bennett's finely tuned ear for the most subtle of progressions. A recording by Philip Langridge, the work's first performer, would enable this piece to gain a wider appreciation and acceptance in the vocal world.

For those unfamiliar with Bennett's concert music, the Academy's newly formed Contemporary Music Department has featured his music in each of six concerts devoted to British music of this century. This celebration of a former student and professor will have given interested listeners a fair representation of his creative abilities and style, which, although it has undergone subtle changes, remains clearly identifiable. Technique is of vital importance in all creative art, but even when used with a strong structural and idiomatic sense, it is still not enough. Bennett is never afraid to go one stage further. In short, he always manages to write 'music', rare in a world today which produces so much inferior talent and works that never leave the page, being bound up with extra-musical pretensions and long, complex programme notes.

Eric Coates—the Peter Pan of music

Geoffrey Lee Cooper

There is a no-man's land between 'serious' and 'popular' music, a narrow strip of common territory which only a handful of composers have been able to tread successfully. Gershwin, Ives and Weill, for example, spring readily to mind, but it is such a rare occurrence that any assessment of Eric Coates in 1986, his centenary year, must consider his achievement amongst this *élite* breed.

When he entered the Royal Academy of Music as a youngster of twenty, there was no doubt in Coates's mind that his career was to be in the field of light music, but fourteen years of classical background, as a violinist from the age of six and later as a viola-player, were not to be shrugged away, and if the popular element predominates in his work, a more subtle content is often there below the surface. The richness of his melodic invention tends perhaps to obscure this and put him in the position of a latter-day Tchaikovsky—frowned upon for writing good tunes!

In the early 1900s, unlike today, great emphasis was put on earning a living, so it was not surprising that the main stimulus for the young Coates's career was the threat of being forced to



9 Eric Coates

work in a bank. Composing was not considered a respectable occupation. Sir Alexander Mackenzie, the Principal of the RAM, took some convincing, however, that the viola should be his new student's first subject—'Mark my words, young man, ye'll start as a viola-player but ye'll end up as a composer!' This prediction proved correct and such was Coates's application that he was able to gain a scholarship within the year's trial period. The bank threat was forgotten and his composing flourished alongside his viola-playing career, so successfully in fact that by 1919 he was able to rest his neuritic left arm and concentrate on the physically less arduous pursuits of composing and conducting.

One of the main sources of income for a composer in those days before radio and The Performing Rights Society came into their own was popular ballads. These were the pop music of the day and the family entertainment until radio and television took over our lives. Coates was fortunate to have some success early on with *Stonecracker John* (1909), which was not just another run-of-the-mill sentimental ballad. It sold thousands of copies, eventually reaching more than half-a-million, and he was only twenty-three. A continual stream of ballads and songs flowed from his pen but he did not consider this his true *métier* and could not work up much enthusiasm for the 'limited form of expression'. Even when writing a piano part he conceived it in the terms of the orchestra. Nevertheless, he wrote over 150 in all, some of them, such as *I heard you singing*, *I pitch my lonely caravan at night*, *Bird songs at eventide* and *Green hills of Somerset*, being very successful examples of the genre.

However, Coates's main *forte* was writing for orchestra, and his son Austin recalls that watching him at work with a full score in front of him had to be seen to be believed; he wrote for orchestra just as if he were typing a letter. When the popular ballads went out of fashion in the 1920s and broadcasting took over, Coates's orchestral music going back to 1908 was ready to conquer the air-waves. Firstly, there was the immediate appeal of the catchy tunes. He had a very intuitive mind and tunes always came to him instantly and complete. Not surprisingly, perhaps, several of his most appealing ideas have been used as signature tunes. When his *Knightsbridge* march was used for 'In Town Tonight' 20,000 people wrote to the BBC enquiring what it was. *By the sleepy lagoon* (of Desert Island Discs fame) was a No 1 hit in various forms all round the world; even the Chinese took it to their heart. As a viola-player Coates had also found his intuitive first thoughts were best and could usually sight-read a difficult piece more fluently than at a second attempt, which led to his being called 'the man who never practises'. As far as composing was concerned, this intuitiveness even amounted on occasion to precognition. When he was asked for a march for the film *The Dam Busters* in 1954, he was able to say, 'I think I finished it yesterday'. In fact he had just completed the score without any knowledge of the film, and without a commission or deadline, which for Coates was unusual. In the case of *The Three Elizabeths* suite he had written the first movement, *Elizabeth Tudor*, over three years previously as a concert overture and put it in a drawer because he had a feeling it belonged to something but could not think what it was. Yet it fitted perfectly in its new guise, rhythm and all.

Apart from the obvious patriotic and London elements, Coates's music is notable for its clean-cut, brilliant orchestration with unusually interesting inner parts; also a predilection for

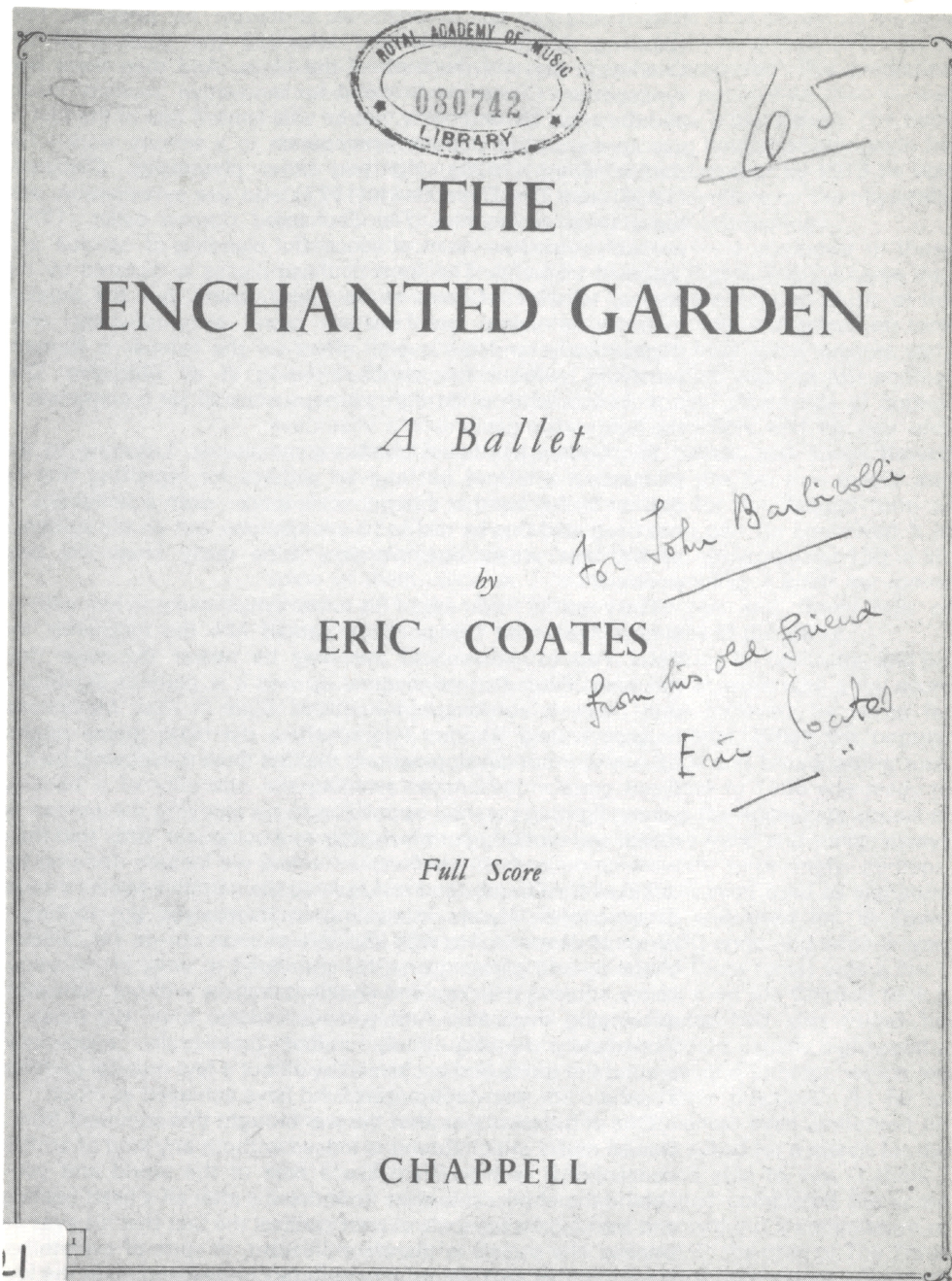
bustling and rhythmic pieces such as fast waltzes and marches. He was an inveterate lover of speed and could never find a car that would go fast enough. As a dancer he preferred fast, sparkling dance rhythms and lamented the passing of the Charleston era and the birth of the blues. And then there was syncopation. Coates never cared for innovative 'modern' music and the craze for originality, but he was himself one of the first to use contemporary popular syncopation in a serious work—*The Selfish Giant* (1925). His two other phantasies, *Cinderella* (1930) and *The Three Bears* (1927) also use syncopation, and these three works plus *The Enchanted Garden* ballet (1939) probably represent his most successful blending of 'serious' and 'popular' elements. The form of these pieces is dictated by the stories, to which Coates sticks fairly closely, but the musical themes he uses are treated more symphonically than rhapsodically, and the overall effect on the listener is formally satisfying without the structure being at all obtrusive. One notices a breadth of thought perhaps unusual for a composer in the light music genre.

Eric Coates has been labelled a miniaturist. Listening to the phantasies, one may be forgiven perhaps for regretting that he did not try his hand at a larger-scale work—even a symphony. It has been said that he realised his limitations; but on the evidence of his best works one wonders if he really knew his own potential.

The youthful freshness of his tunes, which came to him with an almost Mozartian facility, once earned him the nickname 'the Peter Pan of music' and this may be nearer the mark than intended. Peter Pan never grew up and it is perhaps significant that Coates's autobiography entitled *Suite in Four Movements* finishes with a Rondo, a form where the main theme returns usually without development. In the first three movements he had faced certain challenges; avoiding the obscurity of a banking career, fighting parental opposition to his marrying the woman he loved, and working out his destiny as a composer. After that there were no major fresh challenges—unless we include dodging the wrath of Nazi bombs and rockets—so the narrative relates a series of anecdotes, always interesting in themselves but lacking a sense of direction. He was also in a musical cul-de-sac, albeit a charming and pleasant one. He continued to write his vivacious suites, rousing marches and ebullient waltzes without noticeably developing musically. And who can blame him? His music is immediately tuneful, finely crafted orchestrally, appreciated around the world and acclaimed by all but a few musical pedants. There are not many composers who have achieved as much.

One of his tours just after the war brought this comment from a Danish music critic: 'Coates is indeed without any kind of artifice, conventional and polished like a man of the world and yet—behind the impeccable shirt-front there is after all a heart beating, and the elegant monocle cannot conceal the fact that his eyes are smiling. His society is therefore pleasant, in spite of everything.' No doubt this critic found it hard to be condescending in the face of such a disarming musical personality. As Sir Charles Groves once said, 'A man would have to have a wooden heart not to respond to the music of Eric Coates'.

(This article originally appeared in the September 1986 issue of *Music and Musicians*, and is reprinted by kind permission of the Editor and of Mr Cooper.)



The full score of Coates's ballet *The Enchanted Garden* (1939), adapted from *Snow White and the Seven Dwarfs* (1930), dedicated to the composer's wife Phyl and inscribed to John Barbirolli

Poems

Alexander Kelly

Disenchantment

He preferred Latin—
He loved to feel the
Fine old familiar
Phrases in his mouth.
Like one judging good
Wine he savoured each word of the
Liturgy.

He delighted in vestments,
Candles, incense, ritual of the
Most elaborate kind; choirs,
Music; when his senses were
Assailed by all of these at once
He felt nearer to Heaven—
Particularly if the sermon were to be
Delivered by an Archbishop of
Learning, or better still, a
Cardinal, sumptuously robed in red.

The Church, adjusting to a
Bleak present and even bleaker
Future in a world intent on
Fulfilling its Apocalyptic destiny, took to
Plain words that could be understood by
All, and plainer, simpler ceremonies.
This was a Church stripping for
Action in a world of want and war.

'How can I' he cried, 'worship
God in the language of a shopping list?'

He preferred Latin.
And forsook God.

Many's the true word

When you were little
You would say
'Do you love me?'
And I'd reply
'Of course I do.'
But not content,
You'd go on to ask
'How much?' and
I'd then say
'Love cannot be
Measured out like
Potatoes, ounces,
Pounds, shillings and
Pence, but my love for
You is
Wider than deserts
Higher than mountains
Deeper than oceans.'
And so, laughing, I'd
Describe my love for you.
Decades later I'd discover
What I'd said was true.

Music teacher's prayer

Dear God, I can tell crotchets from quavers
Right notes from wrong;
I can correct time-values and an aberrant pulse.
But help me to judge my pupils as people
(Only You can really weigh them up anyway).

I can hold to the beat, work out the metre,
Help me with rhythm and the unending flow of time.

I'll measure a phrase length, even in Haydn,
But only You can take the truly long view
When it comes to those Beethovenian lines
And vast Wagnerian paragraphs that unfold their
Magisterial length through life and death.

Dear God; I can manage the Notes;
Will you help with 'the Expression'?

(From *Visitations, Poems of Flesh and Spirit*, published by the
Elo Press, Dublin.)

Obituary

Dinah Barsham 1937-85

Ian Graham-Jones



Many at the RAM during the late 1950s will be saddened to learn of the untimely death of Dinah Barsham on 12 November 1985. Her influence spread wide while at the Academy, where she studied piano with Eric Grant and cello with Ambrose Gauntlett, while taking the London BMus degree under the guidance of Eric Thiman. Her lively, outgoing personality made her a wide circle of friends during these years. As well as being an able pianist and cellist—she played in the RAM orchestras and for a while in the London Junior Orchestra under Ernest Read—she took an active part in Academy life by organising and directing the student Madrigal Choir. Her interest in pre-classical music led her to special study of Pergolesi; this interest developed with a thesis on the composer for her doctorate, which she took in her final year at the Academy, while taking the conducting course.

Her further career led her to a lectureship at Homerton College, Cambridge, where she met her husband Gerald Hendrie, now Professor of Music at the Open University. After a lectureship at Manchester University, she and her husband left for a university post in Victoria, British Columbia, where her interest in conducting was maintained and developed. In 1969 her husband was appointed to the Open University, while Dinah continued as a part-time lecturer, subsequently becoming the first full-time Senior Lecturer as the faculty grew. The early 1970s saw her bringing up her two young children and continuing with her OU work while suffering from back trouble which she had borne with cheerfulness throughout her RAM years, and which now resulted in an operation entailing many painful weeks in hospital. She later developed further problems with her wrists, undergoing subsequent operations; both these problems—a great handicap for any musician—she would accept with cheerfulness with her friends and colleagues.

Much of her work with the Open University entailed the writing of course material, often jointly with her husband, in some inter-disciplinary arts courses in which music played a part; she prepared course material on 'The Rise of the Symphony' in *The Development of Instruments and their Music*, and 'The Background to the Classical Era' in *From Baroque to Romantic*—

studies in tonal music. She was also responsible for master-minding *The Elements of Music*, acting as chairman of the course panel and writing a considerable portion of the course on Rudiments and Harmony. The Open University also gave her scope for practical music in preparing and presenting the radio and television programmes for her course material, and equally importantly in what gave her the greatest fulfilment: conducting. She conducted works specifically for her courses for OU students. Notable amongst these were some Renaissance vocal music, recordings for *Haydn in London* and particularly recordings of early symphonists, Wagenseil, C P E and J C Bach and Rosetti, in addition to Haydn and Mozart extracts specifically for *The Rise of the Symphony*.

Dinah always took a deep and caring interest in the welfare of people, and this was nowhere more noticeable than at Open University Summer Schools which she directed. Many will remember with affection the laughter and happiness she generated. She had a special flair for organisation, enabling her to fit much more than most into the day. Besides her OU work she was General Editor for the new complete Gilbert and Sullivan operas being published by Broude Bros of New York. This edition will be dedicated to her memory. During her last years she and her family settled in Cambridge where they enjoyed entertaining their many friends. She travelled widely (and was an accomplished linguist) as well as enjoying some sporting activities. Her two sons Piers and Dorian both won scholarships to St John's College, Cambridge and music scholarships to Marlborough. She will be remembered for her charm, her cheerfulness (in spite of the physical pains she bore for much of her life), and for her caring devotion to her work, her friends and her family.

Myers Foggin 1908-86

Guy Jonson



Photograph by
Jack Wilson for
Jatony Studios Ltd

Not only will Myers Foggin's name assuredly be included in the most illustrious roll of distinguished personages that the Academy can proudly claim, moreover in the threefold capacity of student, professor and Warden, but in the wider field of music beyond the parochial confines of an academic institution. His sad death, which occurred on 17 July, brings to a close a distinguished career in which he excelled in every field of the profession he chose to pursue.

Bill (as he was known to his many friends) had a lovable character and indeed was loved by all with whom he worked. He was a person of great charm and had a capacity for making friends and, what is more, for keeping them. This attribute sprang largely from an innate sincerity and a complete integrity, which was conspicuous when he saw natural justice being side-tracked or overturned to the detriment of colleagues; so that he could be forthright and outspoken when the need arose, as well as being aware of the right moment for discretion and keeping his counsel. His energy and mercurial vitality were perhaps most in evidence when teaching and conducting, and the splendid successes of the opera productions in the pocket-sized former theatre of the Academy were mainly due to his zeal and magnetism, which made so many performances memorable ones.

Bill's musical training began at the age of five, when he was taught by his father, a successful teacher of the piano in Newcastle upon Tyne, whose influence was a close and enduring one. Thereafter, from the age of eleven to eighteen, he studied

with Sigmund Oppenheim, his father's old teacher, and upon gaining entry to the Academy in 1927, he studied the piano with York Bowen. He was awarded the Henry Smart Scholarship in 1928 and the Townsend Scholarship in 1930, and amongst prizes for the piano he won the Walter Macfarren Gold Medal in 1931. On leaving the Academy at the end of a distinguished studentship he was recalled by Sir John McEwen as assistant to John Barbirolli in the Opera Class. He was invited to join the professorial staff as piano professor in 1936.

A very active life ensued, including a great deal of broadcasting (over one hundred performances up to the outbreak of the war). His service in the RAF as an Intelligence Officer during the Second World War gave him the opportunity whilst in Naples of conducting Sunday concerts given by the San Carlo Opera Orchestra, and on demobilisation he became guest conductor of the Carl Rosa Opera Company. Many were convinced when he was a student that Bill was destined for a performer's career; he was an excellent pianist and a most discerning accompanist, exhibiting a finely balanced judgement, discreetly supporting the soloist when appropriate and when occasion demanded showing initiative and inspiration.

When his career changed direction to the areas of administration it was considered by many that his artistic life was being sacrificed, but in the office of Warden of the Academy, and later as Principal of Trinity College he utilised all the resources and flare he had so ably revealed in his former musical pursuits to the fullest advantage. He was certainly one of the most outstanding Wardens, and judging from the way in which he gave Trinity College a wider dimension and added prestige, his success in directing its affairs as Principal was considerable.

Among the many fine qualities he possessed, two in particular loom large, firstly that of loyalty. He never ceased to acknowledge his indebtedness to the Academy. When, in an interview some years ago, he said: 'My career as a concert pianist was launched entirely as a result of my studentship at the Academy, and those in it opened every possible door to my career. From the moment I entered the Academy the privilege to me was that I was able to be influenced by several musical giants, and music quickly assumed a meaning I had never previously understood. Hence my devotion to music college training.' Secondly, the wonderful capacity for enjoying life, the fulfilment of which was surely crowned by his marriage to Lotte in 1952. Her unswerving support and love for over thirty years, together with the blessing of their two children, themselves now happily married and pursuing their chosen careers, must have given Bill much contentment and greatly enriched his life. He was indeed justly proud of his family as they are of him. As greatly as he enriched the world of music so we mourn his passing.

My dear colleague Guy Jonson has already made appropriate appraisal of Bill Foggin's admirable musical achievements, so I need only comment that I am in full agreement with his eulogies. Also, Bill's methods for arriving at such excellences have been described well, but should include his dedication to the condition of a good, healthy mind and an equally fit body: *mens sana in corpore sano* was his permanent aim in life. It may not be generally known that Bill was a very competent stand-off at rugby, and, on more than one occasion, filled the vacancy of AN

OTHER in playing for the BBC Fifteen at Motspur Park, their sports centre. Other interests included a useful game of tennis and carefully studied golf. Interest in the latter sport was displayed when chipping practice shots from the front lawn over his house onto the rear garden; some slight apprehension was overcome by surprising success in fortuitous accuracy.

The above comments are only a minute fragment of the joys we experienced together, which, if recorded in detail, would undoubtedly take book form!

I should like to add my slender weight to the remarks Guy Jonson made about Bill's characteristics. There was never anything misty about them: they stood out in bold relief. Honesty of intention, absolute integrity, warmth of nature, generosity of spirit; all these remarkable features were outstandingly present in his make-up. There was always a willingness, when a student, to enjoy some adventurous fun, and he was the harbinger of high and healthy spirits in all his chosen environments.

5 Barton Street, West Kensington—always ringing with the multitudinous sounds of tenors, harpists, cellists, violinists and pianists—was also, for several years, the base for Bill's practice sessions, which were meticulous and concentrated. A happy period of discussion and gentle criticism, enjoyed by Bill and myself, followed these prodigious efforts. There is no doubt that, as a result of such friendly consultation, our musical future found some substance and stability. Then my memory prompts me to mention the extreme kindness and generosity of Bill's parents. Their home, and many visits to the Northumbrian coast, were very happy landmarks. It was at that period that I was introduced, again through Bill and his friends, to that tantalisingly irritating pastime, golf; and my enthusiasm for the game, as a relaxation from the tensions of the musical profession, was unbounded. It was sad that an accident at home caused a serious neck dislocation, as a result of which Bill missed, among other things, the splendidly social occasions organised by Sir Keith Falkner and Lady Lewis for pitting our talents on the many golf courses we visited, *versus* our good friends at the RCM. As a group, we missed Bill's enlivening presence at these times.

It is, unhappily, true to say that, in spite of Bill's many successes, he did not reach his life-long ambition, but he was a very close competitor, and he did not allow too much water to pass under the bridge before he was appointed Principal of Trinity College, whose repute he enhanced with positive organisation and generally pronounced action. It may be mentioned, in passing, that his perspicacity allowed him to face the preparation of his accounts for the Inland Revenue with complete confidence and to perceive all matters relating to the finances in life with agility of mind and dedication of purpose!

It is sad to reflect that Bill's spirit of friendship can no longer be called upon, but his ebullient love of humanity will always remain a warm, bright memory. Finally, and probably most importantly, the loving care and encouragement of his dear wife Lotte, and the great love he himself felt for her and his two fine children, happily supported all his splendid adventures in life; we offer them our deepest affection and sympathy.

John Palmer
1911–86

Guy Jonson

John Palmer, who died on 19 April, was a man whose finer qualities were largely hidden from all but a few of his closest friends. In appearance, he exhibited a somewhat forbidding exterior, being tall, gaunt and presenting a rather ungainly

Gwynne Edwards

impression, yet there resided within him a heart of gold, kindling a generous disposition free from all envy towards those of his colleagues whose more immediate successes could so easily have soured his outlook.

He was a musician of many parts, whose achievements were all the more remarkable in that he was physically disadvantaged from a very early age, not only enduring the results of nine operations to his eyes before reaching the age of five, but being subject to Dupuytren's contracture of the fifth finger of his right hand from birth. This latter affliction, whilst little more than an inconvenience to a prime minister, presents an enormous handicap to a keyboard performer, eliminating the use of the finger concerned and posing problems of stretch and agility which do not normally arise. That John brushed aside his disabilities as if they never existed says much for his tenacity of character, his spirited outlook and his philosophy on life.

He entered the Royal Academy of Music as a student in 1927, being the first winner of the William Townsend Scholarship, studying the piano, first with Percy Waller and later with Victor Booth. He studied composition with Arthur Hinton. During this time he won the Hine Gift and the Oliveria Prescott Gift for composition, the Stewart Macpherson Prize for harmony, and the Macfarren Gold Medal, as well as the Elizabeth Stokes scholarship for piano. He was appointed professor of piano in 1945 and elected FRAM in 1966.

He would undoubtedly appear in the Guinness Book of RAM records (were it to exist) in that he obtained the highest award with distinction (where appropriate) in conducting, piano, organ, composition, harmony and aural training. In those far off days one's achievements in the annual exams were recognised by the gaining of a Bronze Medal at the end of one's first year, a Silver Medal at the end of one's second, and the Certificate of Merit (being the highest award of the Academy) at the end of one's third.

Perhaps John's greatest gift was his unerring aural perception and his resource in storing away his musical ideas, to be committed to paper when the occasion arose, and he was never happier than when walking in the countryside armed with manuscript paper, or writing in the seclusion of his garden (as far removed as possible from a keyboard, reference to which he considered to stand in the light of true inspirational composition) and where he was able to give free rein to his musical thought. With the exception of opera he left behind a multitude of compositions ranging from symphonies, concertos, chamber music and piano pieces to choral works and songs.

His latter days were clouded by some personal sadness and the inconvenience brought about by diabetes, which severely restricted his movements, curtailing his attendance at the meetings of the RAM Club, of which he was a staunch supporter and where he will be greatly missed. He retained a large measure of youthful optimism and enthusiasm for music and was actively engaged in composing to the end.

The sudden death of my old friend and associate brought back so many memories. We worked together at the RAM from 1929 to 1947 with only the war years forcing a break. Harry (to me he was always Rudi) will be remembered by many former students;

**Henry W Roadnight
1908-86**

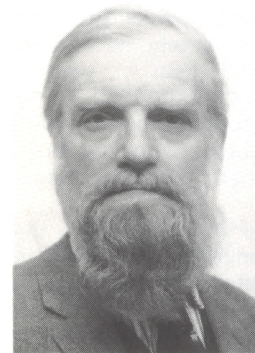
Douglas Clifforde



Toni V Fell

**John Leslie
Sanderson
1923-86**

Lionel Dakers



he was always willing and so conscientious. We had many good times together on holidays and in various Academy sporting activities. Many students will have a special memento of him, as he was for many years responsible for inscribing the names on the various certificates, diplomas and prize award sheets that are presented annually by the Royal Academy of Music. Our thoughts go out to Ivy and his family.

Unlike Douglas Clifforde, the former Examinations Manager of the RAM, I only became closely involved with Harry Roadnight after taking over the administration of the Academy prize competitions in 1975. He was a man of very cheerful disposition and undertook all the work given him, often, especially during the Summer Term, at very short notice, with consummate skill and professionalism. It was always very gratifying to know that everything would be ready when required, with very rarely any need for correction or alteration. We all mourn the passing of a valued colleague and friend of the RAM who will be sadly missed and very difficult to replace.

On my first day as a student at the RAM I was put through my paces by the then Lady Superintendent, the formidable Mrs Rawlins. On that occasion I first encountered John Leslie Sanderson, as he then signed himself in his characteristic hand. Because we found we had much in common, an instant bond sprang up between us. This was in 1947 when we were both itching to get on with our careers, he having spent five years in the Royal Navy (and what lurid stories he had to tell of wartime life in submarines!) and me a similar time in the Army. Our friendship was the more fully cemented by our admiration, bordered almost on to hero-worship, for Sir Edward Bairstow, whose pupils we discovered we had both been at York Minster.

A mutual love of travel, food and wine, of which the latter somehow drew us to the long since defunct Rupert Restaurant in Soho, were soon to be complemented by holidays on the Continent and a life-long love of France. And then there were books, which for both of us were to become an even greater love, almost to the extent of being an obsession.

Even in those youthful days there was some hint of the eccentricity which was to emerge and which for those on the receiving end could be somewhat embarrassing, such as when, in a loud voice and in no uncertain terms, he would reject wine which was not to his liking—and he certainly knew all about wine. Strangely enough, there was relatively little hint then of the organist which was later to emerge; in fact, his Academy career was for the most part unmemorable.

During the 1950s he abandoned these shores and seldom returned. He studied in Paris with Duruflé, a teacher for whom he had a great respect and loyalty and who in his turn greatly inspired John. By that time I was organist of Exeter Cathedral where John gave a number of recitals and sometimes made broadcasts. By this time he had married into a French family and lived near Lyons, where I would sometimes stay and share the New Year celebrations so beloved by the French. Later on he suddenly disappeared without a word and it emerged through the grapevine that he was teaching in a preparatory school on Vancouver Island. He just as suddenly reappeared in Exeter sporting an enormous shaggy beard and now delightfully

eccentric in *excelsis*. He was soon to embark on a very happy second marriage to Marjorie, who was Canadian and whose care and affection was to mean so much to him, the more so as he was increasingly dogged by ill-health.

In his latter years music-making receded and books became his abiding passion in life. When in our student days I introduced him to Norman Douglas's *South Wind* I little envisaged that at the time of his death he would possess the largest collection of Douglas in private hands, together with innumerable letters and ephemera. He was also to become the author of a number of well-informed books and articles on a wide variety of subjects which ranged from Peter Ustinov to cinema organs and Charles Dickens. He frequently wrote to the Editor of *The Toronto Globe and Mail* pointing out factual errors in the newspaper. This correspondence revealed his uncanny knowledge of many subjects and was subsequently published, as with all his books, in elegant limited and signed editions.

Not surprisingly, he was a good after-dinner speaker, a *raconteur*, and a critic who frequently called me to task over literary points in my own books and articles, while in his latter years there was a violent and protracted condemnation, both verbally and in print, of his great *bête noire*, the Alternative Service Book. As a further interest he made a perceptive study of London clubs and was himself a leading member of the Arts and Letters Club in Toronto where he was in his element.

What has all this got to do with music? As such, very little, but although the events of his life took him away from the mainstream of music, he never lost his love either of music or the RAM, for which he had a great affection and no small gratitude. He was certainly a colourful character and a wit who never failed to say exactly what he thought. 'Damn it all, man ...' was the familiar prelude to a tirade on some subject about which he felt strongly and which, because of his forthrightness, would sometimes and inevitably land him in trouble. 'Don't be mealy mouthed' was for him another oft repeated, but very sincere, phrase.

His integrity and his sincerity were never in doubt and for this his sternest critics could not fail but to admire him. For someone whose fastidiousness for accuracy and detail, and not least his integrity, was paramount, how furious he would have been to see the notice of his death in *The Times* inadvertently printed among those whose surnames began with D. 'Damn it all, man ...'

Sidney Harrison. Ian Hobson writes: The lives of great performers leave a clear impact upon the public. Their recitals are remembered fondly, their recordings cherished; they take their place in the annals of history, and their traditions are respected by a succeeding generation. But what of out-of-the-ordinary musicians like Sidney Harrison, whose multiple activities have had such a varied influence on so many different people? As a recitalist, lecturer, teacher, editor, author and broadcaster he reached a vast audience around the globe, many members of which have never set eyes on a concert hall. It is as difficult to categorise him now as it was during his rich and energetic life.

A naturally gifted pianist, he played with a thorough command of the instrument and a noble, elegant tone. These qualities proved great attributes in his teaching, for he stressed complete practicality of technical approach (he eschewed any mannerisms born out of physical tensions) along with an appreciation of the

piano as an instrument with the capacity to imitate the human voice. In fact, one of his most catchy titles for one of his BBC programmes was 'Piano playing is a song-and-dance act'. It was in broadcasting that Sidney Harrison found expression for his unique talents, and it was through his first televised piano lessons and his radio talks on myriad musical subjects that he established a world-wide audience. The special ability he had to impart detailed and sometimes complex musical ideas in a conversational style endeared him to music lovers everywhere. He was never at a loss for material because he was constantly curious about musical matters. He relished the unsolved problem, the seeming paradox, or the discovery of a new teaching idea (not necessarily his own). He approached everything he did with a genuine enthusiasm that was almost tangible to his listeners.

His books, too, from the first, *Music for the Multitude* (1939), to *Grand Piano* (1976) and beyond, reveal a searching intelligence and a breadth of knowledge, yet they are set in a most accessible form, written, as he told me 'as if I were talking to myself'. Talking, to friends or to larger gatherings, was something that came naturally to Sidney, something he deeply enjoyed. When he 'spoke' through his broadcasts he did so with neither condescension nor affectation: he was not afraid to communicate clearly and simply.

Personally, I shall remember him as a treasured teacher of my formative years, and, more recently, as a generous and supportive friend. My wife and I were pleased to participate in his Eightieth Birthday Concert at the Academy in 1983, and it was gratifying to hear of the MBE granted to him in 1985. His contributions have been recognised, but where will his influence be felt most? I believe it will be felt by his readers and listeners, throughout his long career, that he may never have met, but with whom he 'conversed' in his inimitable way, coaxing them into a world of music that might forever change their lives. Those who knew him, and those who did not, may all draw benefit from his wise counsel and his larger-than-life musical spirit.

Letter to the Editor

Dear Mr Golding,

I wonder if I could enlist your help through *The RAM Magazine* in my latest research project. On behalf of the Council for the Care of Churches and as part of a Leicester PhD I am trying to locate as many extant Church Band instruments as possible. Church Bands, which flourished in the late eighteenth and early nineteenth centuries, were replaced by pipe organs around 1860. There are still many instruments surviving in churches and museums; readers may know the locations of these and also of some in private collections.

You may be interested to know of my career to date. I left the RAM in 1974 after a marvellous year studying composition with Eric Fenby. During that year I was appointed Brass Tutor at Leicester University; I undertook research there in 1979 and was awarded a MPhil for my work on the Ophicleide in 1984. I am, at present, curator of the Charles Moore Collection of Wind Instruments at Leicester University and Head of Instrumental Teaching at Bedford High School.

My career may have become more academic, but I value the practical years as a trombonist and tuba player at the RAM.

24 Southgate Drive,
Kettering,
Northants NN15 7AQ

With best wishes,
Yours sincerely,
Stephen J Weston

Notes about Members and others

Richard Rodney Bennett's fiftieth birthday (on 29 March) was celebrated by two concerts given in the Queen Elizabeth Hall, on 23 and 28 May, by the London Sinfonietta conducted by David Atherton. The programmes included Bennett's *Commedia II* and the first performance of *Dream Dancing*, and works by Villa-Lobos, Ravel and Falla. On 27 May Mr Bennett came to the Academy and had a public discussion with Roger Steptoe about *Dream Dancing*.

David Rendall sang Matteo in the revival of Strauss's *Arabella* at Covent Garden on 27 March under Bernard Haitink.

Harrison Birtwistle's new opera *The Mask of Orpheus*, was produced at the London Coliseum on 21 May, with Philip Langridge in the title role, and with Elgar Howarth conducting. Mr Birtwistle and his music were the subject of a 'mini festival' held at the Academy on 14 and 15 May. This included talks by Michael Hall and Nicholas Cleobury, concerts by the RAM Brass Ensemble under Harold Nash, the RAM Sinfonia under Nicholas Cleobury, and the Manson Ensemble under John Carewe, and ended with an 'open forum' with participants from the English National Opera production of *The Mask of Orpheus*.

William Stephenson (RAM Hodgson Fellow, 1985-86) won the Terence Judd International Piano Competition.

Mark Wildman, accompanied by Iain Ledingham, gave a song recital in the Purcell Room on 16 June.

John McLeod is the new Artistic Director of the Scottish Singers (formerly the John Currie Singers), and the Scottish Sinfonia.

The 1986 competition for the Muriel Taylor annual Cello Award was held on 23 April and was won by Miriam Roycroft of the RNCM; the adjudicator was Stefan Popov.

Roger Steptoe's second string Quartet (commissioned by the BBC for the Allegri Quartet) was given its first performance at Aberystwyth University on 5 May. His second violin Sonata was played for the first time, at a Westmorland Concert in the Purcell Room on 7 May, by Tina Gruenberg and Michael Dussek.

Susan Bullock won the Shell International Singing Competition (Glasgow).

Chiyoko Nishioka gave recitals at the Museum of the City of New York (on 2 March) and the Community Music Center in Portland, Oregon (on 27 July), both of which featured fourteen waltzes by Chopin.

David Ashman sang the principal role of Alidor in the German première of Liszt's only opera, the one-act *Don Sanche, ou le Château d'Amour*, on 26 August in Bayreuth.

Beate Toyka gave a piano recital in the Purcell Room on 5 June. Robin Page reached the semi-final in the fifth International Hungarian Conductors' Competition.

Alan Gravill gave a recital (Beethoven, Brahms and Debussy) in the Wigmore Hall on 11 May.

Maryse Chomé was among the privileged guests invited by the Public Record Office to attend the opening, in April, of an exhibition celebrating the nine hundredth anniversary of the completion of the Domesday Book, ordered by William the Conqueror in 1085, and was also present at several other events marking the occasion. The reason for all this was that she is a twenty-sixth generation great grand-daughter of William I. She has, she says proudly, a great many illustrious ancestors. 'On the French/Belgian side it's all kings and royalists, but on the English side there are sixteen MPs, all puritans, quakers and liberals.'

Roderick Elms was the solo pianist with the BBC Concert Orchestra at the closing concert of the BBC Festival of Music, which was broadcast live from the Fairfield Hall on 28 June.

Paul Engel attended a performance of his suite *Six Settings of Stone*, by the orchestra of the Maynard School, Exeter, conducted by Gladys Parsons, on 14 May, six weeks before his death, and his piano piece for boys, entitled *Space Journey*, was published by Stainer & Bell on 12 July.

Michael Bush took early retirement in April from his post as Music Adviser to the Liverpool Education Committee, and hopes to devote his time to free-lance conducting.

Administrative Staff

Retirements

Jane Harington, BA (Cantab), Hon ARAM (Librarian)

Leslie Mitchell, FCA, Hon ARAM (Accountant)

Appointment

Rosamund Sykes, MA (Cantab), ACMA, LRAM (Accountant)

Professorial Staff

Retirements

Sidney Ellison, FRAM (Trumpet)

John Gardner, CBE, B Mus (Oxon), Hon RAM (Composition and Music Techniques)

Sidney Griller, CBE, D Univ (York), FRAM (Director of Chamber Music)

Margaret Hubicki, FRAM, FRSA (Composition and Music Techniques)

Mildred Litherland, FRAM (Piano)

Margaret MacDonald, FRAM (Piano)

Hugh Marchant, FRAM, ARCO (Music Techniques)

Rosemary Rapaport, MBE, FRAM (Violin)

Galie Wheen, Hon ARAM, FIL (Russian)

Resignations

Gordon Crosse, MA (Oxon), Hon RAM (Composition and Music Techniques)

William Houghton, FRAM (Trumpet)

Anna Sweeny, Hon ARAM (Opera Department: Movement)

Appointments

Norman Ayrton (Director of Opera)

William Bennett (Flute)

Norbert Brainin, OBE, Hon D Mus (Lond), D Univ (York), Hon RAM (Chamber Music)

Graham Collier (Director of Jazz Studies)

Laurence Evans (Trumpet)

Ann Griffiths, BA (Wales), Premier Prix CNSM (Paris), MA (Birmingham) (Harp and Early Harp)

Maurice Hasson (Violin)

Martin Lovett, OBE, Hon D Mus (Lond), D Univ (York), Hon RAM (Chamber Music)

Owen Murray (Free Bass Accordion)

Siegmund Nissel, OBE, Hon D Mus (Lond), D Univ (York), Hon RAM (Chamber Music)

Peter Schidlof, OBE, Hon D Mus (London), D Univ (York), Hon RAM (Chamber Music)

James Watson, ARAM (Trumpet)

Mark Wildman, Dip RAM (Singing)

Manson Fellow

Merion Bowen, B Mus (Birmingham) (Composition)

International Chairs

Stephen Bishop-Kovacevich, Hon RAM (Piano Studies)

Distinctions

Lynn Harrell (Cello Studies)
Hans Werner Henze, Hon RAM (Composition Studies)
Anne-Sophie Mutter, Hon RAM (Violin Studies)
Robert Tear, CBE, MA (Cantab), FRSA, Hon RAM, FRCM (Vocal Studies)

KBE

The Right Hon The Earl of Harewood, MA (Cantab), Hon Fellow King's College Cambridge, Hon LLD (Leeds), Hon LLD (Aberdeen), Hon D Mus (Hull), D Univ (York), Hon RAM, Janáček Medal

CBE

Benjamin Luxon, Hon RAM, FGSM

OBE

Norman Feasey, Hon RAM; Stan Tracey, Hon RAM

LVO

Christopher Robinson, MA, B Mus (Oxon), FRCO

Hon D Mus (Exeter)

Jane Glover, MA, D Phil (Oxon)

FRAM

Jill Gomez*

FRSCM

Sir David Lumsden, MA, D Phil (Oxon et Cantab), Mus B, Hon RAM, FRCM, FRNCM, FRSAMD, Hon GSM, Hon FRCO, Hon FLCM

Hon FLCM

Gerald Barnes, ARAM, FRCO

Births

Mills: to Keith and Susan Mills (*née* Lees), a son, Richard Philip, 24 August 1986

Page: to Robin and Elizabeth Page (*née* Andrews), a son, Stefan, 5 March 1986

Marriages

Bush-Simpson: Michael Bush to Marie Louise Simpson, 26 July 1986

Howgego-Burbridge: William Howgego to Rachel Burbridge, 6 September 1986

Lea-Cox-Humphreys: Peter Lea-Cox to Gillian Humphreys, 3 December 1986

Matthews-Chempin: Professor Denis Matthews to Beryl Chempin, 5 July 1986

Deaths

Clive Anstee, ARAM, 14 August 1986

Francis Bradley, 29 November 1986

John Pelham Burn, ARAM, FLCM, Hon RCM, 17 September 1986

Stuart Elliott, Hon FRAM, 17 September 1986

Paul Engel, ARAM, 24 June 1986

Myers Foggin, CBE, FRAM, Hon FTCL, FRCM, Hon GSM, 17 July 1986

Arthur Grumiaux, Hon RAM 10 October 1986

Maurice Handford, FRAM, 16 December 1986

Florence Haswell, 25 September 1986

Terence MacDonagh, OBE, BEM, FRAM, FRCM, 12 September 1986

Priault Rainier, FRAM, 10 October 1986

Henry W Roadnight, 6 September 1986

John Leslie Sanderson, 19 September 1986

* This award was made in March 1986 and was inadvertently omitted from the Summer 1986 issue: apologies.

University Awards

RAM Awards

July 1986

B Mus (Lond)

Class II(i) Bridget Carey, Alexandra Coddington

Class II(ii) Deborah Calland, John Maul, Joanna Rutt

Recital Diploma

Piano Mari Kumamoto, Haesung Min, Anthony Williams

Piano Accompaniment Scott Mitchell, Andrew West

Singing Huw Rhys-Evans

Violin Lesley Hatfield, Anthony Moffatt

Viola Rachel Bolt

Cello Alison Wells

Flute Helen O'Connell

Clarinet Lionel Ferer, Duncan Prescott

Trombone Andrew Waddicor

Orchestral Diploma

Trumpet Ian Lynch

Trombone Andrew Ford

Division V with Distinction

Organ Kemp English, Miles Quick

Piano Jungwon Chae, Catherine Howell, James Kirby, Yoko

Ono, Antonio Sanchez, Andrew West, John Wood

Piano Accompaniment Hilary Punshon

Singing Vincent Darras, Gaynor Keeble, Carol Lesley-Green,

Andrew Mayor, Susan Parry, Sidonie Winter

Violin Susan Collier, Fiona Lofthouse, Frances Shorney

Viola Leon King, Katharine Leek

Cello Ruth Alford, Mary Bergin, Sarah Gaye, Veronica

Henderson, Susanna Wilson

Flute Janet Larsson

Clarinet Jean Cockburn, Donald Lowe

Trombone Nathan Jenkins, Lorraine Temple

Tuba Paul V Smith

Professional Certificate

Denise Bamford, Nigel Benson, Judith Brice, Katherine Brown, Rosalind Butler, Catherine Camille, Iain Carnegie, Angela Carnill, Nicolas Cavallier, Catherine Chanot, Johanna Colbourne, Ann Criscuolo, Philippa Daly, Carole Davidson, Rosalind Davies, Rachel Davis, Julie Duncan, Nicholas Evans-Pughe, Andrew Everton, Steven Ford, Shanti Guneratne, John Harman, Jayne E Harris, Caroline Harrison, Denise Hector, Kenneth Henderson, Peter Hickey, Richard Hoad, Clélia Iruzun, Bruce Knight, Helma Lakmaker, Rosalind Lee, Helen Leek, Amanda Lob, Jason Meyrick, Stacey-Ann Miller, Nadia Myerscough, Oto Miyaoi, Sophie O'Flynn, Daniel Paul, Melinda Pinder, Clare Pitchford, Rachel Prosser, Simon Rackham, Maria Radoje, Charlotte Randall, Stephen Rhind, Stephen Rose, David Selfe, Kevin Smith, Françoise Spencer, Glynis Squires, Fintan Sutton, Claudia Tacke, Caroline Tait, Karen Trudgeon, Helena Walters, Fiona Watson, Julia Webb, Sarah White, Robert Whitney, David Williams, Steven Williams, Susanna Wilson, Karen Winkelmann, Philippa Worn

GRSM (Hons) Diploma

Class I Deborah Jones, James Kirby, Francis Markus

Class II(i) Richard Beckford, David Benedict, Jane Blanchard, Marion Brister, Dominy Clements, Jonathan Clifford, Mark Elliott-Smith, Elizabeth Greaves, Clare Griffiths, Michael Hower, Elizabeth Kenwood, John Morgan, Paul A Murphy, David Preece, Tina Ramnarine, Paul V Smith, Jane Ward, Stephen Yarrow, Nancy Yuen

Class II(ii) Alison Bletcher, Elaine Boyle, Frances Brookes, Nigel Burrowes, Andrew Butler, Beatrice Driver, Diane Edwards, Catherine Greenway, Alastair Greig, Sally Jackson, David Kennedy, Steven Lee, Simon Lockyer, Susanne Mears, Linda Miller, Michael Murray, Jonathan Papp, Lesley Pattison, Linda Roberts, Frances Shea, Mark Smith, Susan Spicer, Alison Sutton, Marie-Louise Taylor, Timothy Taylorson, Elisabeth Williams, Dominic Wyse

Class III Penny Bond, Terri Coyle, Sally Daniell, Jayne H Harris, Robert Mann, Peita Menon, Anne Parker, Oona Prendiville, Eilidh Ross

Pass Gareth Hughes, Angela King, Ann Salter

LRAM Diploma, July 1986

Harmony, Counterpoint and Composition (Composers') Michael Hewer

Piano (Teachers') Jeremy Allen, Rupert Burleigh, Benjamin Davey, Martin Goodchild, Margaret Hester, Andrew Hubbard, Birgitta Kenyon, Susan Lai, Rebecca Lodge, Patrick Mattar, Lucinda Melliush, Paul A Smith, Marie-Louise Taylor, Jennifer Terras, Jennifer Trew

Singing (Teachers') Andrew Butler, Clifford Lister, Elaine McKrill, Fiona Miller, Mark Pancek

Violin (Teachers') Amanda Britton, Miranda Dale, Bridget Davey, Wendy Giles, Philippa Holland, Rosemary Le Good, Karin Newcombe, Jill Renshaw, Clare Ricketts, Magdalen Roberts, Kirstie Robertson, Richard Roper, Peter Sheppard, Susan Wakelam, Elizabeth Way

Viola (Teachers') Anthony Bateman, Judith Brice, Elizabeth Lennard, Karen Whitehead, Christopher Yates

Cello (Teachers') John Brennan, Chiharu Hirose, Andrea Howsen, Vaïke Laanemagi, Robert Max, Miranda Phythian-Adams, Jocelyn Woodley

Double Bass (Teachers') Anita Langridge, Philip Savage

Guitar (Teachers') Johanna Colbourne, Richard Storry, Geraldine Warner

Flute (Teachers') Katherine Constable, Maxine Elliott, Helen Sharman

Oboe (Teachers') Vanessa Maberly, Roger Williams

Bassoon (Teachers') Julia Thomas

Trumpet (Teachers') Richard Powell

Horn (Teachers') Jonathan Bareham, Claire Briggs, Nigel Carter, Kevin Pritchard

Trombone (Teachers') Christopher Edwards, Martin Goodchild, Matthew Wyles

Timpani and Percussion (Teachers') Christopher Brannick, Andrew McDonald, Martin Owens

RAM Club News

Jeffery Harris

On 27 April the Academy and the Club joined forces to celebrate Hugh Marchant's seventieth birthday. It was a very jolly occasion, with much appreciated entertainment provided by Noel Cox, Mark Wildman and David Robinson. Through the customary generosity of members we collected a sizable sum of money, so that we were able to present Hugh with a useful cheque and a radio/cassette recorder (the idea for this came from Hugh's sister). Hugh was delighted and touched by the warmth of the response to his birthday celebration, and felt it was 'a real Academy occasion'.

The second of the new-style Annual Dinners was held on 26 June. The evening was marred by the sudden indisposition of our

President, Sir David Lumsden, and his presence was missed. However, Lady Lumsden stepped in and delivered a short, lively speech on the President's behalf. The evening began as usual with pre-Dinner drinks, followed by a short entertainment by David Owen Norris, which was clearly much appreciated. The food situation in the Duke's Hall was slightly better than last year, partly because there were fewer people—150 instead of 200. It seemed a good idea to have a first course already waiting on the table, thus staggering the queue for the main course. Alas, it made little difference, and some of us watched with growing alarm as the queue got longer. Mrs Langdon insists she won't run out of food, so perhaps that oft-quoted notion from the Continent is true, that the British do love to queue. I expect we shall continue to seek solutions to the problems; it is worth the trouble, as the evening is enjoyable and gives us a chance to catch up on old friends, and to renew acquaintances. So do keep coming to the Socials and the Dinner, especially those of you who don't work in the Academy, for it is a pleasure to see you.

Florence Hooton, OBE, FRAM President of the RAM Club, 1986-87

Frederick Grinke



An infectious laugh outside the door: it's Florence saying goodbye to a friend and greeting another. Age doesn't change her, nor her desire to excel, to pass on her wide experience as a performer and teacher to pupils who come from all parts of the globe—and who are of all ages, too, from four to seventy. At her farmhouse she will have courses for at least twelve cellists, working like Trojans every hour of the day (Florence herself working harder than any of them). Then another course for three special pupils: eight hours a day of very hard work. Perhaps after all this two days' holiday, and then a special junior course. Although we live two miles away, to fix up lunch, or a meeting, perhaps even a telephone call, is difficult. We all worry about Florence, about her hours of work with no rest, no food. Even her daughters Cayla and Nina can do little except watch over her and urge her to slow down.

Sometimes I feel that her fabulous scale and technical sessions not only produce outstanding players but also help to keep the pupils warm. Florence is a fiend for fresh air, and all windows are wide open. Whenever I have used her big studio at the farm all the heaters are turned on, and so it was for her beloved David. Oh, those cold-blooded Canadians!

Our association goes back over fifty years. As students we met in orchestra and chamber music, and soon formed a trio with Dorothy Manley which created quite a stir when we were asked to play the Beethoven Triple Concerto at the Proms. They were happy times, so full of promise and, yes, plenty of achievement. In those days Florence wore beautiful long white dresses with little gold slippers at her concerts. De Glehn, the famous RA, painted her like that, and you will find this lovely portrait in the RAM. Nowadays at her pupils' concerts Florence wears vivid colours, and when conducting tries to look very stern, but she can't fool us. She enjoys it all and is just as likely to burst out laughing for sheer joy.

Her devotion to the RAM is obvious (she and I are two of the oldest teachers still connected with the Academy). It must never let this extraordinary and brilliant teacher go. Chain her to the railings, allow her to have as much fresh air as she likes; open all the windows; one sandwich for lunch; and just pour the pupils in! Here we have a most dynamic and lovable President. Cherish her and let her enjoy her year of office!

Alterations and additions to List of Members

Ayrton, Norman, *40a Birchington Road, NW6 1AZ*
 Bedford, Stuart, *76 Cromwell Road, N6 5HQ*
 Betsworth, Jane, *49 Warham Road, N4*
 Biddlecombe, George, *6 Montpelier Grove, NW5*
 Bowers, Timothy, *30 Birch Way, Chesham, Buckinghamshire HP5 3JL*
 Canfield, Fiona, *8 Hilton House, Amherst Road, W13 8NF*
 Cave, Penelope, *8 Pit Farm Road, Guildford, Surrey GU1 2JH*
 Coleman, Christine, *10 Mentmore Road, Linsdale, Leighton Buzzard, Bedfordshire LU7 7NZ*
 Connah, Geoffrey, *52 Chudleigh Road, SE4 1JW*
 Cooper, Elizabeth, 'Pipers', *12 Sandrock Hill Road, Wrecclesham, Farnham, Surrey GU10 4NS*
 Cuddy, Sister Madeleine, *Saint Aloysius Convent, 32 Phoenix Road, NW1 1TA*
 Douse, Stephen, *31b Muswell Hill Place, N10 3RP*
 Ellison, Paul, *9 Branksome Road, SW2 5JP*
 Fairbairn, Clive, *86 Wellingborough Road, Finedon, Northants NN9 5LQ*
 Hodgson, John C, *PO Box 605, Marondera, Zimbabwe*
 Hoskins, John, *99 Elmgrove Road, Harrow, Middlesex HA1 2QW*
 Howego, Rachel (née Burbridge), *139 Thrupp Lane, Thrupp, Stroud, Gloucestershire GL5 2DQ*
 Knight, Bruce, *15 Beddington Road, Seven Kings, Ilford, Essex IG3 8PD*
 Langfield, Maryrose, *Kettengasse 22, D5000, Köln 1, West Germany*
 Lea-Cox, Peter and Gillian (née Humphreys), *Park Farm, St Leonards Road, Windsor, Berkshire SL4 3EA*
 Ledingham, Iain, *1 Adan Close, High Wycombe, Bucks HP13 6BY*
 Mair, Isabel, *50 The Avenue, Beckenham, Kent*
 Mawer, Deborah H, *4 Alton Road, Lower Parkstone, Poole, Dorset BH14 8SJ*
 Max, Wendy, *6 Wildwood Road, NW11 6TB*
 Mortley, Gail, *10a Wellesley Road, Wanstead, E11 2HF*
 Nott, Joanna R, *20a Clarendon Gardens, W9 1AZ*
 Parmley, Andrew, *15 Grosvenor Road, Wanstead, E11 2EW*
 Saglimbeni Munoz, Rodolfo, *Calle Monte Elena, Conjunto Residencia El Paraíso, Torre Belvedere Apto, 20-B, Caracas, Venezuela*
 Sild, Stephen J, *59 Rigby House, The Meadows, Worsall Park, Yarm, Cleveland TS15 9QQ*
 Spencer, Françoise, *2 Gloster Mews, Gloster Terrace, Rouge Bouillon, Jersey, Channel Islands*
 Steele, Verity, 'Schiehallion', *Richmonds Green, Thaxted, Essex*
 Swan, Malcolm, *25 Heather Glen, Romford, Essex RM1 4SR*
 Taylor, Julian, *13 Tollerton Lane, Nottingham NG72 4FP*
 Tryon, Valerie, *150 Wilson Street West, Apartment 210, Ancaster, Ontario, Canada*
 Van Veen, Mrs J C, *1 Sqdn, 9th Signals Regiment, BFPO 58*
 Wadkin, Frank, *Rose Cottage, Cross Street, Gnosall, Staffordshire ST20 0BX*
 Wallington, Lawrence and Susan (née Bullock), *72 Sprules Road, Brockley, SE4 2NN*
 Walne, Graham, *28 Defoe House, Barbican, EC1*
 Whittle, Mary, *179 St Leonards Road East, St Annes, Lancashire FY8 2HW*
 Williams, Anthony, *32 Gerard Road, SW13 9RG*

RAM Concerts

Summer Term

Symphony Orchestra

21 May (Royal Gala Concert in the Barbican Centre, in the presence of Their Royal Highnesses The Prince and Princess of Wales)

Brahms Academic Festival Overture, Op 80¹

Elgar Introduction and Allegro, Op 47¹

Tchaikovsky Variations on a Rococo Theme, Op 33¹

Wagner Prelude and Liebestod from 'Tristan und Isolde'²

Conductors Maurice Handford¹, Sir Reginald Goodall²

Soloists Claire Bloom (speaker), Albeni String Quartet (Howard Davis, Peter Pople, Roger Best, David Smith), Raphael Wallfisch (cello), Jane Eaglen (soprano)

Leader Peter Sheppard

28 June (in St Albans Abbey)

Wagner Prelude to Act I of 'Lohengrin'

Elgar Violin Concerto in B minor, Op 61

Brahms Symphony No 2 in D, Op 73

Conductor Maurice Handford

Soloist Justine Watts (violin)

Leader Peter Sheppard

10 July

John Gardner A Scots Overture, Op 25¹

(a tribute to John Gardner)

Martínú Concerto for string quartet and orchestra²

(a tribute to Sidney Griller)

Bruckner Symphony No 7 in E²

Conductors John Gardner¹, Colin Metters² (in place of Maurice Handford, who was indisposed)

Soloists Apollo String Quartet (Laurence Jackson, Gordon Mackay, Christopher Yates, Daniel Paul)

Leader Peter Sheppard

Repertory Orchestra

4 July

Shostakovich Violin Concerto No 1 in A minor, Op 99

Berlioz Symphonie Fantastique, Op 14

Conductor Colin Metters

Soloist Anthony Moffatt (violin)

Leader Fiona Lofthouse

Chamber Orchestra

16 May (in St Marylebone Parish Church)

Tallis, Palestrina, Tchaikovsky Motets

Mozart Violin Concerto in G, K 216

Haydn Mass in D minor ('Nelson')

Conductor John Lubbock

Soloists Peter Sheppard (violin), Sarah Vivien (soprano), Mary Nichols (contralto), Andrew Murgatroyd (tenor), Michael Pearce (bass)

Leader Frances Shorney

(with the Choir of St Marylebone, *Conductor* Catherine Ennis)

String Orchestra

2 July (a tribute to Rosemary Rapaport)

Stanley Concerto No 3 in G

Howells Elegy for viola, string quartet and string orchestra

Boccherini Cello Concerto in B flat

Grieg Elegiac Melodies, Op 34

Opera

Schubert Rondo in A for violin and string orchestra, D 438
Nielsen Little Suite, Op 1
Conductor John White
Soloists Rachel Bolt (viola), Richard May (cello), Lesley Hatfield (violin), Clare Hayes, Eleanor Newton (violins), Andrew Beazley (viola), Konstantinos Theos, Jill Heartfield (cellos), Clare Griffiths (harpsichord)
Leader Clare Hayes

Lehár 'Die lustige Witwe'
 20 and 22 May ('Workshops')
Baron Mirko Zeta David Ashman
Valencienne Kristin Feidje
Graf Danilo Danilowitch Andrew Mayor
Hanna Glawari Fiona Canfield
Camille de Rosillon Jared Salmon
Vicomte Cascada Rhodri Britton
Raoul de St Brioche Medwyn Williams
Bogdanowitsch John Archer
Sylviane Sarah Jefferies
Kromow Andrew Forbes
Olga Caroline Taylor
Pritschitsch Andrew Mullen
Praskowia Nancy Yuen
Lolo Helen Astrid
Dodo Clara Miller
Jou-Jou Sonja Janse Van Rensburg
Frou-Frou Philippa Daly
Clo-Clo Helma Lakmaker
Margot Helen Jones
Conductor Nicholas Cleobury
Director Karen Stone
Designer Ian Teague
Choreographer Caroline Pope
Lighting Graham Walne, Lynton Black
Set Eddie McGinness
Wardrobe Margaret Adams
German coaches Ilse Wolf, Fred Wagner
Pianists Mary Nash, John Sinea
Répétiteurs Gudrun Schreiber, John Shea, Ed Lambert

Mozart 'Idomeneo', K 366 (excerpts)
Falla 'El amor brujo'
 4 and 7 July (Concert performances)
Ilia Nancy Yuen, Carol Lesley-Green, Fiona Lamont, Sandra Hall
Idamante Clara Miller, Sidonie Winter, Helen Jones, Susan Parry, Helen Astrid, Helen Mason
Idomeneo Christopher Ventris, Nicholas Hills
Elettra Caroline Taylor, Marie-Anne Hetherington
Gran Sacerdote Andrew Forbes, David Ashman
La Voce Andrew Mullen, Andrew Forbes
Arbace Andrew Forbes, David Ashman
Candelas Amanda Lob, Gemma Carruthers, Gaynor Keeble, Alison Mitchell
Conductor Nicholas Cleobury
Assistant Conductors David White, Rodolfo Saglimbeni-Munoz
Répétiteur Mark Shanahan
Continuo Roger Hamilton

Italian coaches Lella Alberg, Maria Cleva
Spanish coaches Jill Gomez, Rodolfo Saglimbeni-Munoz
Leader of Opera Orchestra Maurice Whitaker
Acting Director of Opera Mary Nash
Principal Conductor Nicholas Cleobury
Head of Movement Anna Sweeny
Consultant John Streets

Four farewell concerts, for retiring members of the professorial staff, were given during the penultimate week of the Summer Term: for John Gardner on 1 July in the Duke's Hall by the RAM Chamber Choir, the Lydian Wind Quintet, Rupert Burleigh and Richard Beckford (piano duet), and Christopher Brannick, Andrew Macdonald, Sally Belcher and John Banister (percussion), conducted by Geoffrey Mitchell, and the Apollo String Quartet; for Rosemary Rapaport on 2 July in the Duke's Hall by the String Orchestra conducted by John White (see above); on 3 July for Sidney Griller in the Duke's Hall by the Amadeus Quartet; and for Margaret Hubicki on 4 July in St Marylebone Parish Church by James Kirby, Igor Kennaway and Philip Fowke (piano), Sebastian Comberti and Adrian Brendel (cello), Daniel Pailthorpe (flute), Miranda Dale, Sarah White, Judith Brice and Robert Max (string quartet), Frances Brookes (soprano), and Stephen Bentley-Klein (violin). Westmorland Concerts, in the Purcell Room, were given on 23 April by Kieron Moore (oboe) and Isabel Mair (piano), and Philip Lloyd-Evans (baritone) and Nigel Foster (piano); on 7 May by Tina Gruenberg (violin) and Michael Dussek (piano); on 21 May by Richard Hand and Tom Dupré (guitar duo), and Jeremy Carter (piano); and on 4 June by the Manning Piano Trio (Jonathan Plowright, piano, Rita Manning, violin, Nicholas Cooper, cello). In addition to regular lunchtime concerts, evening Recital Diploma Concerts were given by Terence Nettle (viola) on 6 May, and Fiona Canfield on 25 June.

New Students

Autumn Term 1986

William Allenby, Stephen Anstee*, Oliver Ashmore, Gillian Austin.

Nicholas Baker, Adrian Bawtree, Rachel Beckles-Willson, Julie Biggin, Joanna Bowen, Robert Bowley, Colin Boyle, Catherine Bradshaw, Damian Brasington, Alan Brind, Katherine Brooks, Sharon Broomhead, Naomi Brown, Paul Brunner, Sarah Buckley, Nicola Burton, Rosalind Butler, Jessica Butters.

Juan Cadenas, Rodrigues Maria Calvo, Andrew Canning, Lena Cervin, Arijit Chakravarty, Peter Chivers, Catherine Christmas, Rebecca Coleman, Gillian Cook, Anthony Copus, Guera Crockett.

Genevieve Davies, Rupert D'Cruze, Michael Diprose, Jonathan Dobson, Joseph Doherty*, Joanna Doley, Matthew Draper, Wendy Duke*.

Juliet Edwards, Eve Egoyan, Patrick Evans.

Michael Fairbairn, Lorenzo Ferraro, Brona Fitzgerald, Laura Folley, Lucinda Fone, Ian Forbes, Keith Foster, Rachel Frost.

Sylvia Galloway, Patrin Garcia-Barredo, John Gibbons, Timothy Gill, Joanna Godden, Robert Goodman, Alison Gough, Kathryn Greeley, Lucinda Griffith, Paul Guenault.

Simo Haanterä, Martin Haldane, Michael Harpham, Micaela Haslam, Storfekre Henning, Ruth Herbert, David Holt, Sian Holt, Sumy Hsu*.

Adam Jacobs, Julian Jensen, Caroline Jewson, Robert Jobst, Delyth John, Adrian Jones, Nadia Jones, Nicola Jones, Penelope Jones, Wilfried Joris.

Robert Keane, Richard Knox, Darrell Kok, Jane Koster.

Clare Lane, Sarah Larkins, Katy Latham, Samantha Lavender, Elizabeth Lawrence, Gaetan Le Divelec, Hofan Lee, Lorna Leitch, Claire Lewis, Joanne Lloyd, Michael Lock, Linda Loke, Tuck-Kay Loke.

Rosemary Mair, Andrew Manze, Lynda Mason*, Miranda May, Susan McCarthy, Clare McSherry, Roberto Mendoza Gomez, Karin Merk, Anne-Isabel Meyer, Douglas Mitchell, Peter Mitchell, Sean Montgomery, Chang Moon, Julian Moore, Rosemary Moore, Gonzalo Moreno de Andreas, Matthew Morley, Sarah Morley, Joan Morris, Stephen Morris, Robert Moulin, Paul Moylan.

Peter Nardone, Yu-Ying Ng, Andrew Nice, Nadia Nicoll, Lucy North, Deborah Nyack.

Joanne O'Fee, Jessica O'Leary.

Ian Page, Rachel Pantin, Jane Panton, Roxanna Panufnik, Eugenios Papanastasiou, Levon Parikian, George Paterakis, Paul Pelay, Sarah Pendlebury, Sarah Pope, Kushla Prasad, Gary Preston, Alison Proctor, Stylianos Psaroudakis.

Andrea Quinn.

Mark Radcliffe, Susan Rann, Andrew Rapps, Kenneth Reay, Graham Roberts, Charlotte Robertson, Christopher Rogers, Brigit Rohowsky, Ian Roley, Joanne Rondel, Tamsin Rowlinson, Charlotte Rylatt.

Cathryn Salmon, Angeli Sarathy, Katerina Sarry, Annette Saunders, Marius Schrecker, Matthew Scrivener, Heather Shipp, Pauline Smith, Ashley Solomon, Ron Spigelman, Lee Stanley, Caroline Start, Fiona Steele, Stephen Stewart, Alison Strange, Rachel Strong.

Wendy Tan, Stuart Tanner, Annelies Terry, Justin Thorogood, Mark Townend, Mark Tracey, Susannah Treherne, Zoe Turner.

Charles Uzor.

Neil Varley.

Tore Walmsnaess, Sharon Warnes, Reiko Watanabe, Andrew Watts, Paul West, Sally Whale, Catherine White, Emily White, Mark Wigglesworth, David Williams, Dawn Williamson, James Wood, Caroline Woodland, Philippa Worn.

Ling Yap, Rachel Yates, Carol Yu.

Yi-Lai Zhou.

* Former RAM Junior Exhibitioners.

